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THE PROBLEM OF A LINGUISTIC PERSONALITY IN THE WORKS BY TALAPTAN AKHMETZHAN

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Abstract. The article defines the linguistic personality of Talaptan Akhmetzhan through linguistic expressions and stylistic features of skillful use of artistic approaches in his works "Synar kanatty kobelek", "Nobel Prize". The peculiarities of language usage and conceptual system of the writer are studied. The work reflects culture, belief, understanding, upbringing, attitude to the life of the nation through important phenomena and situations related to the environment. The well-established notions are reflected in the writer's work, special uses of linguistic units appear.

The main purpose of the article is to reveal linguistic peculiarities of Talaptan Akhmetzhan's works based on the examples of epithets, proverbs and metaphors. Talaptan Akhmetzhan's works of art express consciousness of national identity with the help of specific and commonly used linguistic means.

The scientific value of the study will be disclosed if the nature of language is widely recognized and a new conceptual picture of the world is revealed. In order to reveal the stylistic peculiarities of the writer, the analysis of his works using such artistic means as "metonymy" and "metaphor" is considered to be important in developing the field of cognitive science.

The study uses methods of scientific description, interpretation, conceptual analysis and comparison.

As a result, the linguistic units relating to the functional field of the concept "ar" in the writer's style were analyzed and the conceptual system was considered. The peculiarities of language usage in the works of T. Akhmetzhan, the problem of conceptual field - contribute to the discovery of new aspects of cognitive linguistics and increase their practical significance. The cognitive, cultural and cognitive character of phraseological expressions, metaphors and metonymy of the writer's works "Synar kanatty kobelek" and "Nobel Prize" were defined. These linguistic units show the specifics of the author's use of language.

Keywords: linguistic personality, concept, style, language unity, metaphor, epithet, phraseology, proverb

Basic provisions

The article deals with the peculiarities of language use in the works of T. Akhmetzhan, the writer's own style, artistic means, the problem of the concept. The introduction of the category of "linguistic personality" into linguistics allows to supplement the concept of "personality", to go beyond the structural-functional aspect of language research, allows to lead to anthropological linguistics, which is closely connected with consciousness, thinking, spiritual activity of a person.

Introduction

“Linguistic personality” – “self-image of a poet or writer” (K. Zhumaliyev) [1]. The earliest studies on the problem of «linguistic personality» in literature and language are found in the works by R. Syzdykova “Abai shygarmalarynyn tılı” [2], E. Zhanpeisov “Auezovtyn «Abai zholy» epopeiasynyn tılı” [3]. Such large-scale basic studies are based on the character and general creative features of the artist's language, the richness of word usage and vocabulary, how skillfully he uses techniques of decoration or characterization, the peculiarities of using tropes (analogy, epithet, metaphor), stylistic features and structural system of the language of the work. For research purposes, along with a full acquaintance with the artistic and linguistic world of the author, a wide range of cognitive and background knowledge is required. After all, it is essential to consider the author's works and the language in a comparative-contrastive way in order to investigate the author's linguistic personality and study the problem of linguistic personality. To this end, it is necessary to differentiate the linguistic features of works written before the definite author.

Material and research methods

In the research process were used methods of determination, comparison, analysis. Under its influence, the interest in the person who uses the language, in the creative person has increased in Language Science, and being a foundation of new studies nowadays, has become the basis for the formation of the theory of "linguistic personality" systematized in the works by Yu.N.Karaulov “Russian language personality and tasks of its study” and “Russian language and linguistic personality”.

The following areas related to the concept of a linguistic personality are considered currently in Russian and Kazakh linguistics:

- 1) Analysis of the language of the identified individual, considering their cognitive and pragmatic intentions;
- 2) Diachronic examination of the language of historical figures in scientific works;
- 3) The emergence of studies on modeling a linguistic personality based on separate texts;
- 4) Researches based upon focusing the author's linguistic personality across disclosure of the linguistic identity of the characters in the text;
- 5) Works attaching the features of the linguistic personality to the national identity of the author.

The trends have represented linguistic personality in several directions recently:

A) clarifying the main systems of personality formation, considered as a linguistic personality (surnames, literary and linguistic characteristics, living environment, cultural influence, national, etc.);

B) identification of features that reflect the character qualities that make up the linguistic reality of the individual (self-education, self-improvement, personal responsibility, education or upbringing, feeling, assimilation, assimilation, demonstration of the acquired knowledge in practice, etc.).

Therefore, the recognition of a linguistic personality is primarily required to recognize it at the associative-verbal, pragmatic and linguocognitive levels. On the importance of revealing the identity of the individual at the national level, the scientist Zh. Mankeeva said: «The manifestation of the development of these levels of a particular linguistic personality develops to varying degrees and manifests itself in different character traits. Its creative cognitive content is a system of worldvision and cultural values. Consequently, we first recognise a language person as a person of nationality. As the nature of the linguistic personality is directly related to the national cultural stage of the individual» [4, p. 281].

At the same time, we may mention subjective judgements that are the foundation of a person's existence, reflecting personal goals and intentions, principles and creative views. In general, a person's ideal based on spiritual and material goods, the reasons for choosing moral values in the social environment are of great importance in revealing the picture of the universe in his knowledge, and the purpose-interests and knowledge of the individual are reflected in his own language.

The poet Magzhan Zhumabayev emphasized the importance of language in the formation of a person's personality saying that "...to be called a person in the full sense of the word is due to language" [5]. R. Syzdykova writes that "language is a force that educates a person as a person, a native language is a tool that makes a person a representative of a particular nation, people" [6, p. 256].

A linguistic person is a person who can generate and receive texts. It is characterized by a level of structural and linguistic complexity, accuracy and depth of characterization of truth, and orientation in a certain direction [7]. Expanding the scientific meaning of a linguistic personality concept, Yu.N. Karaulov says: "Linguistic personality – an idea that breaks boundaries in the scientific environment that considers a person out of their language, covering all aspects of linguistic research" [8, p. 15]. Consequently, a linguistic person is a person who can be reflected in the texts, through the language and who is transformed by his own database of linguistic tools.

"First, a person who uses a language is regarded as a "language person" in terms of his ability to communicate" [9, p. 257]. At the same time, taking into account that "the only way to train a person as a language person is by language.", without language, i.e without conversation or writing, there is not only the image of a linguistic person, but that of the language person in general. Consequently, we can study the problem of «linguistic personality» [10] only by creating a speech or a work. When determining the linguistic personality of the author of the text or the narrator of the text through works, it is recognized as legitimate that, first of all, according to the principle of the language image of the universe, worldview Language units in the work serve to reveal images. There is no cause for belief that only linguistic units function in the recognition of a linguistic personality since the ability of humanity to speak or express thoughts directly depends on its thinking, that is, on its psychological home on its psyche. The mental capacities of humankind include perception, memory and intuition. Only after these thought formats does a system of language units form, which is then objectified. In other words, the link

between psychology and cognitive linguistics is based on a process that occurs in the psyche of the lecturer or author. The truth is that the world is known to the mind, not the eyes. Language cognition refers to psychological concepts such as thought, perception and memory that enable us to build a holistic cognitive paradigm.

The study of the language of fiction from the point of view of general cognition, the study and analysis of the linguistic personality of the writer, who creates a linguistic picture of the universe as an image of the author with the peculiarities of word use by authors, are also topical issues in cognitive linguistics now.

The collection of works by the writer, playwright T.Akhmetzhan was published in 1995 under the name "Tuma". It can be seen that being a writer, who had many achievements on the literary front (Festival "Zhiger" 1988), he raised the standard national education by the time of the national ideology foundation (the adoption of the first Basic Law), carefully selected main principles of humanism, which are entering the field of integration, capitalism, wanted to convey through literature the knowledge of the people about "honor" as a part of the original philosophy. The author's peculiar Language unit usage or the use of pre-written, spoken, recognized language units in a ready-made form or by partial modification is more common in one writer but less common in another. We also know that every writer gets a different word or concept. At times, in a single work, authors can use only one word differently. It is provided either by synonyms or by various tropes. Every author has an individual style, even manner of writing, and word order. Through creative changes, new words appear, sometimes disobeying the laws of formation of the preceding word in a language. One of their manifestations is the occasional use of the writer, which appears in the language of an artwork.

Occasionalisms are indicators that determine the direction of development of patterns in word formation and represent the linguistic potential of the author's personality. Considering such individual author uses, the study of the richness of the folk language, the extent to which a poet or writer has mastered this language, his contribution to the literary language, and the process of formation as a linguistic person, allows us to differentiate manner, taste and style of writing. That is, the primary place in the recognition of the author's linguistic personality is occupied by the use of the author's language. And the factors that caused their occurrence may be determined by their review.

Results and discussion

Metaphor is a language tool, a type of trope that serves to convey the image of the author's game. Metaphor, metonymy, and analogy are the artistic tools that Akhmetzhan has widely used in his works. We have reason to say that the abundance of these tropes is inherent in the work of any poet and writer, because it is a feature that is connected with the traditions of the Kazakh people's speech, the richness of vocabulary.

In the works of the writer, the author's uses are often given by analogy. In the story "Nobel prize", phrases and sentences with well-established semantic phraseology and equalities inherent in Kazakh knowledge can be found:

➤ Қара түнекті *ақ ұлна таспадай* тіліп өтті. (*A white tissue tape cut through the black darkness*).

➤ ...*жын қаққандай құйынперен* зымырап келеді. (... *a whirlwind is rushing like a demon*.)

➤ *Өңі қу шүберектей* боп-боз. (The skin is pale as *a dried up cloth*.)

➤ ...ор көрген аттай кілт тоқтады. (...stopped abruptly like a horse seeing a pit)

➤ Төбесіндегі *көк шамы жасындай жарқ-жұрқ етін*, жүйкеге тиетін ащы дабылы кісінің үрейін алады. (*The blue light on the roof shines like tears, and the bitter alarm that gets on the nerves can frighten a person*)

➤ ...*кісидегінің кілді аспанда*. (the key to the man in the sky)

➤ ...сөзін *құлақ асып* жатқан ешкім жоқ. (nobody listened *with their ears hanging out*).

➤ Кең кабинеттің іші *самаладай жап-жарық*. (The interior of the spacious office *as bright as a mountain wind*.)

➤ ...*бүйрек бет* сары қатын... (a blonde woman *with a kidney face*)

➤ ...*зәресі ұшып* кетті...(jumped out of the skin)

➤ *Қаспен көздің арасындағы*...(between the eyebrows and the eyes...)

➤ Періштенің *салы суға кетіп* далаға шықты. (The Angel went out with *the raft dumped into the water*).

➤ *Ақ дегені – алғыс, қара дегені – қарғыс*. (*White means gratitude, black means curse*.)

➤ Анау сол сәтте-ақ *табанын жалтырады*. (in a moment, *polished the foot*)

➤ *Сұрап алған аурудың* емі табылуы қиын. (It is difficult to find a cure for *the disease you requested*.)

➤ *Жұмыр басты пенделер* түсінбейді ғой. (*creatures with round heads don't understand*)

➤ ...*қаны басына шапты* (...*blood poured down his head*).

➤ Бірақ осы сөзді қайталаған сайын *шыбын жаны шырқырап кетеді*. (but every time he repeated this word, *he (his soul) screamed with a frantic wail*)

➤ Банкирдің *көзі шырадай жанды*. (The banker's eyes *burn like a splinter*.)

The language units representing the author's individual linguistic personality are reflected in the “Nobel Prize” story as follows:

➤ ...*аспан айрылғандай күн күңірене күркіреді*.

(...the sun was rising, *as if the sky had disappeared*)

➤ ...*шекесі торсықтай, беті албыраған* қып-қызыл алмалар...

(the temples are like a wineskin, the face turned pink to match the red apples).

➤ ...*үстел үсті ат-көпір ақша*...

(...There is as big money on the table *as a horse-Bridge*...)

➤ Періштенің *мақпал алақаны* денесіне тигенде...

(when the angel's *velvet palm* touched the body...)

➤ ...*миыңды аузыңды түсіремін*.

(...*I'll put your brain in your mouth*)

➤ ...*пайдасынан найзасы көп түйтті*...

(*more spears hit than use*)

➤ Түрі айдаһардай сұп-суық...

(He looks *as cold as a dragon*)

➤ Аңдағы ағаш жүрегіңді қолқа жүрегіңмен қосып суырып алайын ба?

[11]

(Maybe I should rip out *your wooden heart along with your aorta?*)

With regard to philosophical knowledge as the core of the writer's works, we can notice that attitude to community changes and social conditions are the main source of works by Talapan Akhmetzhan. The writer expresses his subjective views with sharp sarcasm, disgust for evil and evil with the principles of virtue that arose with the aim of awakening moral principles. Exactly this writer's position that can be traced in any work. The writer's works touch upon universal values from the point of view of national views. Because the reader will immediately understand that in any work the author conveys national motives or national understanding. In the story itself, the “Nobel Prize” image of an “angel” is conveyed by the writer in Kazakh national clothes. Its main goal is that all Kazakh purity, transparency and perfection are sought in the image of a snow-white beauty, and this guardian angel is free from all pollution, from the emptiness of the world. The angel is described in Kazakh national clothes.

Ақ көйлек (white dress) – a sign of purity,

Нақышты қамзол (patterned qamzol) – national fashion model;

Биік сәукеле (high saukele) – a symbol of high honor;

Мәсі (christ) – a symbol of purity, which has not invaded the dirty earth of the universe.

Despite the image of an Angel is characterized by white clothing in the understanding of other nations in the universe or in the knowledge of writers, it is mostly represented in the guise of a young child or an infant. A baby regarded as the most transparent, purest creature in the world. Only growing up, he gets used to his surroundings and absorbs various bad qualities. In the work of T. Akhmetzhan, the transfer of the image of an angel in the image of a ghost testifies to the characteristic cognitive features of the writer. The reflection of the white color in the human mind is a special symbolism inherent in all peoples. A. Kaidar explains the cognitive meaning of white color in Kazakh as follows: “white” color is “purity”, “justice”, “mercy”, “innocence”, “chastity”, “cheerful image”, “speak from the heart”, “the first honest intention”, etc.

In other works of art in the world, a woman is often associated with ghostly or humorous images. However, T.Akhmetzhan embodies the image of an angel in the image of a “charmer”. In the knowledge of the writer, the soul of the beauty is transparent like an angel.

In the works of T.Akhmetzhan, epithets have an important character. The epithet can be expressed as a form of linguistic and cultural study, a lexical unit of the native language at the appropriate level, and a cultural concept at the conceptual level. Thus, the epithet, being one of the most important means of expressing cultural concepts, allows us to consider the stylistic technique of the writer as a cultural model and the main component of the linguistic personality. The problem of the

concept in the works of T.Akhmetzhan also reflects the specifics of the linguistic approach. In accordance with this, scientists [12, p. 11] note that the concept is considered in three different directions. These are: linguistic, cognitive, cultural.

Epithets:

Мамық бесік (fluffy cradle), сүт сәуле (milky ray), мақпал алақан (velvet palm), жан дауыс (the voice of the soul), жүзінің нұры (the light of the face), таң бозы (morning dawn), etc.

Sometimes epithets considered separately from the context may seem close to metonymy. Although there are not so many epithets in the author's story "The Nobel Prize", constant phrases are used in abundance.

Proverbs and sayings in the story:

White is gratitude, black is a curse.

Ақ дегені – алғыс, қара дегені – қарғыс.

There is no cure for the requested disease.

Сұрап алған аурудың емі табылмас.

The key to the man in the sky.

Кісидегінің кілті аспанда.

A seam came out of the ground,

Both ears stuck out straight.

Жер астынан жік шықты,

Екі құлағы тік шықты.

The girl's path is subtle.

Қыздың жолы – жіңішке.

Don't go to the one you love,

Go to someone who loves you.

Өзің сүйгенге барма,

Өзіңді сүйгенге бар.

(in the work, the author used the proverb in the wrong version)

The guest zone of happiness is the head,

Warm nest-heart.

Бақтың қонақтайтын жері – бас,

Жылы ұясы – жүрек [11].

These proverbs were used in the language of both the author-narrator and the characters. Thanks to such language examples, the theme and idea of the work are becoming increasingly relevant.

Regular phrases found in the story "Synar qanatty kobelek" (Butterfly with paired wings):

Айызы қанғандай болу (to take pleasure), қамшы тиген аттай кегжең ету (to lift up your head like a horse pierced with a whip), қарақотырлану (the wound is covered with a crust), мысын басы (to suppress, to confuse someone.), зығынданы қайнау (to be very angry with someone, get to the white heat), қаны басына бір-ақ шапшыды (very angry with someone, blood burst in the head), өксік кептелді (the sobbing got stuck/ grieving), шердің арқауы шетінегендей (as if the grief has receded), күндіз күлкісін, түнде ұйқысын ұрлау (stealing laughter by day and sleep by night), жер-жебіріне жету (blow someone to smithereens),

жүрегін отқа қақтау (set someone's heart on fire), жұмған ауыздарын ашқан емес (keep silent/keep your mouth shut), жүрек қылын қозғайтын (to touch the strings of the heart), өмір соққы жегендей (life has taken a hit), құлақ кесті құлы болу (to be a slave with a torn ear), зығарданы қайнап кету (anger was boiling), әбілет басқыр (someone succumbed to the temptation to do something reprehensible), дауысым жер жарып (the voice is booming all over the world), көңілінің төрінен ел көшіп кеткендей (being out of sorts), бетімнен отым шығып отырмын (burn with shame), жел айдаған қаңбақтамай (to appear by accident, due to unforeseen circumstances), дүірмен тасындай жаным жаншу (to grind the soul with a millstone), тасы өрге домалау (things are going uphill) and etc. [13].

There can be also found the regular expressions besides the given examples. In general, figuratively meaningful stable phrases were spreadly used in the work. For instance, *жел айдаған қаңбақтамай (to appear by accident, due to unforeseen circumstances), дүірмен тасындай жаным жаншу (to grind the soul with a millstone), тасы өрге домалау (things are going uphill) бемі ду емін ұялу (be shy about something), көңілінің төрінен ел көшіп кеткендей кеткендей (being out of sorts), ескі жұртта жападан жалғыз қалғандай (it's like being alone in an old crowd), қосылмас қос өзен секілді болу (be like an inexhaustible double river) and others [14]. Dictionary/lexicographic personality which is the basic national and cultural prototype of the carrier of a certain language that is predominantly attached to the lexical system and is reconstructed on the basis of the world outlook settings, valuable priorities and behavioral reactions reflected in the dictionary [15].*

Conclusion

Linguistic units and linguistic means are reflected in the speech culture of the individual. The culture of speech is the unity of skills, knowledge, and general skills of using the language of a linguistic personality. Therefore, the high, noble peak of the culture of the word should be an indicator of the linguistic personality. Then writing experience, in addition to basic knowledge and communication skills, requires a writing style, writing language. It is possible to study, analyze, analyze the "linguistic personality" only of a writer who has formed his own writing language.

Thus, the human possibilities to know the world through linguistic units are limitless. It follows that the wider the space occupied by a person's sparkling imagination, the more stable verbal expressions, proverbs, and metaphors appear and become the basis of a conceptual picture of the world.

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ТАЛАПТАН АХМЕТЖАН ШЫҒАРМАЛАРЫНДАҒЫ ТІЛДІК ТҰЛҒА МӘСЕЛЕСІ

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Аңдатпа. Мақалада Талаптан Ахметжанның «Сыңар қанатты көбелек», «Нобель сыйлығы» атты шығармаларында көріктеу амал-тәсілдерін шебер қолданудың тілдік көріністері, стильдік ерекшеліктері арқылы тілдік тұлғасы анықталады. Жазушының тілдік қолданыстағы ерекшеліктері мен концептуалдық жүйесі зерттелген. Шығармада қоршаған ортаға қатысты маңызды құбылыстар мен жағдаяттар арқылы бір ұлттың мәдениеті, наным, түсінігі, тәрбиесі, өмірге деген көзқарасы көрініс табады. Қалыптасқан наным-

түсінік жазушы шығармасынан көрініс тауып, тілдік бірліктердің ерекше қолданыстары пайда болады.

Мақаланың негізгі мақсаты ретінде Талаптан Ахметжан шығармаларының тілдік ерекшеліктерін эпитет, мақал-мәтелдер мен метафоралардан мысалдармен ашу. Талаптан Ахметжанның көркемдік негізде салынған шығармалары нақты және жалпы тілдік құралдарды пайдалана отырып, ұлттық болмыстың санасын білдіреді.

Тіл болмысын осылай кеңінен танып, дүниенің жаңаша концептуалды бейнесін ашуға мүмкіндік беруі зерттеудің ғылыми құндылығын аша түседі. Жазушының стильдік ерекшелігін ашу мақсатында оның шығармаларында «метонимия» «метафора» сынды көркемдік құралдарды пайдалану арқылы талдау жасау когнитология саласын дамытуда маңызды болып саналады.

Зерттеуде ғылыми сипаттама, түсіндіру, концептуалдық талдау, салыстыру әдістері қолданылады.

Нәтижесінде жазушы стиліндегі «ар» концептісінің функционалды өрісіне қатысты тілдік бірліктер талданып, концептуалдық жүйе қарастырылды. Т. Ахметжан шығармаларындағы тіл қолданыс ерекшеліктері, концептуалды өріс мәселесі – когнитивті лингвистиканың жаңа қырларының ашылуына септігін тигізіп, практикалық маңыздылығын арттырады. Жазушының «Сыңар қанатты көбелек», «Нобель сыйлығы» шығармаларынан фразеологиялық тіркестер, метафоралар, метонимиялардың когнитивтік, мәдени-танымдық сипаты анықталды. Бұл лингвистикалық бірліктер автордың тілдік қолданысының ерекшелігін көрсетеді.

Тірек сөздер: тілдік тұлға, концепт, стиль, тілдік бірлік, метафора, эпитет, фразеологизм, мақал-мәтел

ПРОБЛЕМА ЯЗЫКОВОЙ ЛИЧНОСТИ В ПРОИЗВЕДЕНИЯХ ТАЛАПТАНА АХМЕТЖАНА

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Аннотация. Языковая личность Талаптана Ахметжана в статье определяется через языковые выражения и стилистические особенности использования художественных подходов в произведениях «Сыңар қанатты көбелек», «Нобель сыйлығы». Изучаются особенности языкового употребления и понятийной системы писателя. В произведении культура, вера, понимание, воспитание, отношение к жизни нации отражаются через важные явления и ситуации, связанные с окружающей средой. Устоявшиеся представления отражаются в творчестве писателя, появляются специальные употребления языковых единиц.

Основная цель статьи – выявить языковые особенности произведений Талаптана Ахметжана на примерах эпитетов, пословиц и метафор. Художественные произведения Талаптана Ахметжана выражают сознание национальной идентичности с помощью специфических и общеупотребительных языковых средств.

Научная ценность исследования будет раскрыта, если природа языка получит широкое признание и откроется новая концептуальная картина мира. Для выявления

стилистических особенностей писателя важным в развитии области когнитологии считается анализ в его произведениях использования таких художественных средств, как «метонимия», «метафора».

В исследовании используются методы научного описания, интерпретации, концептуального анализа и сравнения.

В результате были проанализированы языковые единицы, относящиеся к функциональному полю концепта «ар» в стиле писателя, рассмотрена понятийная система. Особенности языкового употребления в произведениях Т. Ахметжана, проблема понятийного поля – способствуют открытию новых аспектов когнитивной лингвистики и повышают их практическую значимость. Определен когнитивный, культурно-познавательный характер фразеологических оборотов, метафор, метонимий из произведений писателя «Сыңар қанатты көбелек», «Нобель сыйлығы». Эти языковые единицы показывают специфику использования автором языка.

Ключевые слова: языковая личность, концепт, стиль, языковая единица, метафора, эпитет, фразеологизм, пословица

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